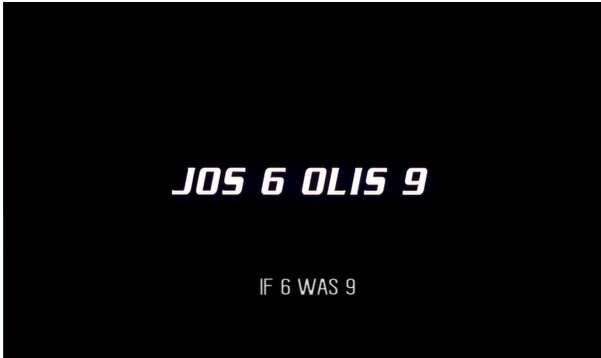
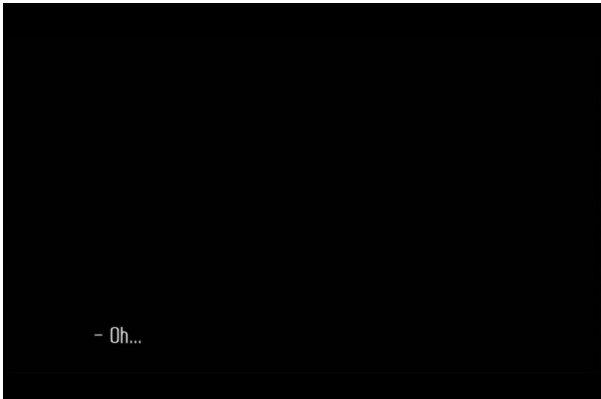


Appendix: Analysis of *If 6 Was 9* (1993), by Eija-Liisa Ahtila



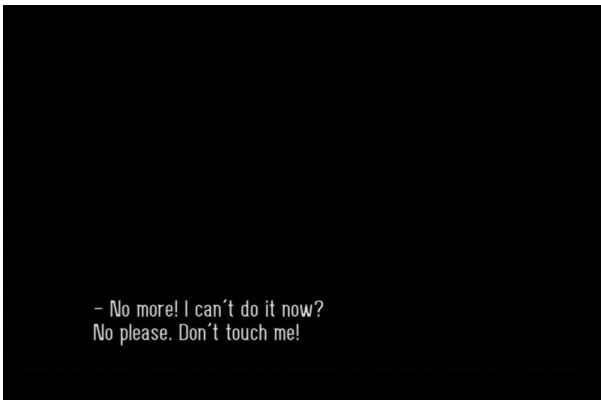
Opening titles
Silence



Girl 1



Girl 2



Girl 2

- That was incredible...
- I've never...

Girl 3 & Girl 4

- My head's spinning and
my legs are shaking...

Girl 5

- How many times did we do it?

- How many points do you give me?
- A zillion!



Sound of the street just before left shot appears.

Left screen pan down and left slowly on doorway of NMKY (Helsinki YMCA).

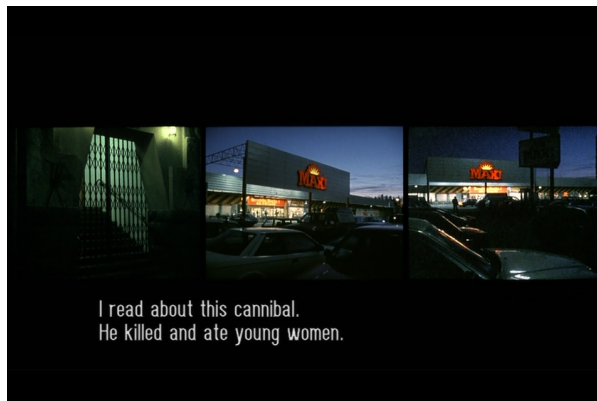


Left screen continues pan down. Centre static mid shot on Christmas lights with construction machinery, lights of machine flashing brightly.



Right shot static, movement of car across left to bottom right diagonal. Mirror of camera movement previously of left screen, which is now static on the door grate.

Sounds of all three scenes merge together. We hear the car, the machine etc. etc. VO of Paivi.



Middle screen cuts to another perspective of Maxi supermarket. At an angle, medium-wide shot.

Sound of car driving becomes louder as it exits right screen out of shot.



Left screen low-angle medium shot of Paivi looking right then turning her head toward the viewer (she is looking for a friend we learn) then back towards the supermarket, she does this a couple of times fairly quickly.

The sound of cars continues behind VO.



Middle cuts to shot of doorway, the automatic doors open and shut until we see Satu appearing.

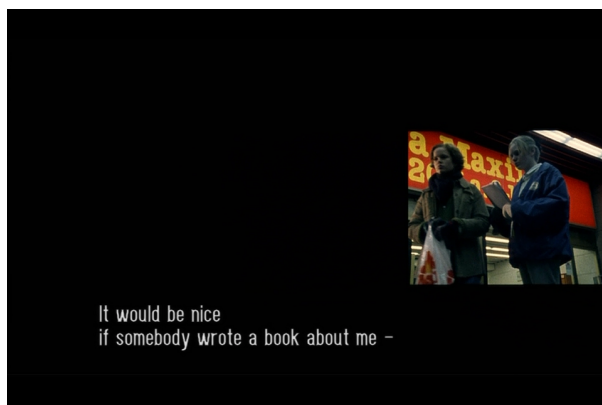
Baseline of music appears amongst the roaring of the cars in the carpark. Song by Finnish pop/rock band 22 Pistepirkko - Don't Play Cello.



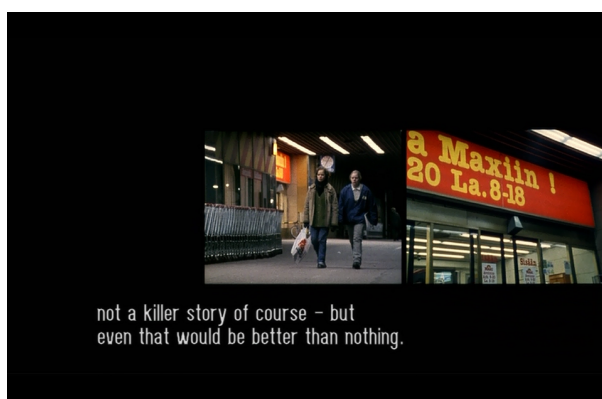
As if she has seen her, Paivi turn her head towards the middle screen and walks out of shot as we see Satu. A beat or two after the right screen cuts to a close up of the supermarket map. Indicating 'you are here' with the arrow. Satu, in middle, drops her bag and picks it up as Paivi appears large on the right of the middle. She walks toward the doors. A car, large and out of focus in the foreground zooms across just as the girls meet. Music comes in stronger.



We see the girls meet (slight low angle, medium shot) and Paivi grasps the notebook from the shopping bag and holds it.



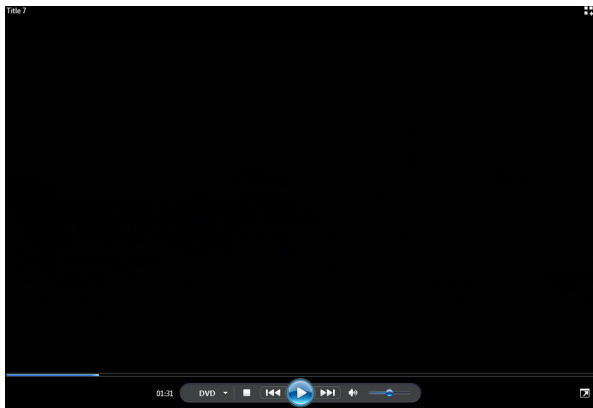
Without saying anything to each other the girls exit the shot on the left. Paivi's VO describes wanting to be noticed by someone writing a book about her. Perhaps we can connect this to the notebook in which she could write her own story.



With the right screen empty of figures, the middle screen comes up from black and a medium-wide shot. The girls walk towards the camera which pans slowly as they come to the foreground and exit the left screen as a mid-shot. People exit the door on the right, we see the top halves of their bodies.



As they disappear from the middle, Satu appears on the left screen from a slightly different position and walks out the left screen as the camera gently follows. We do not see Paivi at all. Simultaneously on the right a trolley with family a shown close to the camera exit Maxi and closely cropped in shot from low angle. Before black we have two screens empty of figures.

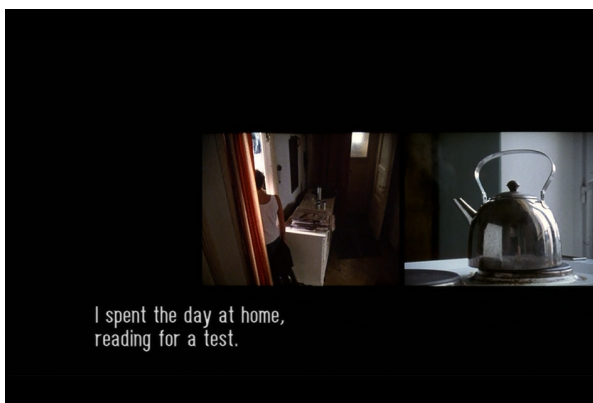


On black. The music goes down quickly replaced with the sound of a domestic scene, a bird chirps and it sounds as if washing is happening or a body moving around the place. Close and loud.

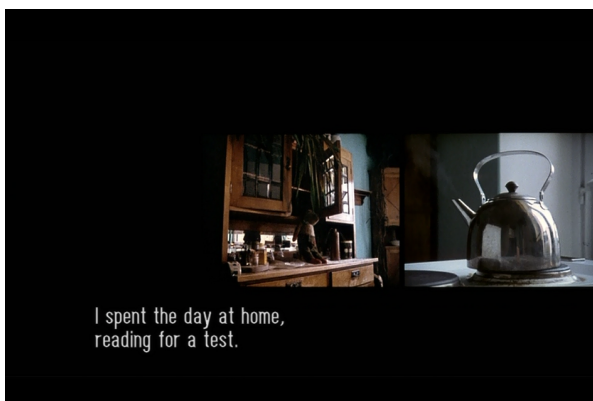


A high angle long shot. Satu appears in a white vest holding her jumper coming through a doorway in an apartment. The camera, still high, follows her as she walks across the hall, past the toilet and into another room.

VO: she is complaining about sleep etc.



Before she enters the room the sound of the kettle boiling comes up quickly followed by the kettle, close up, on the right.



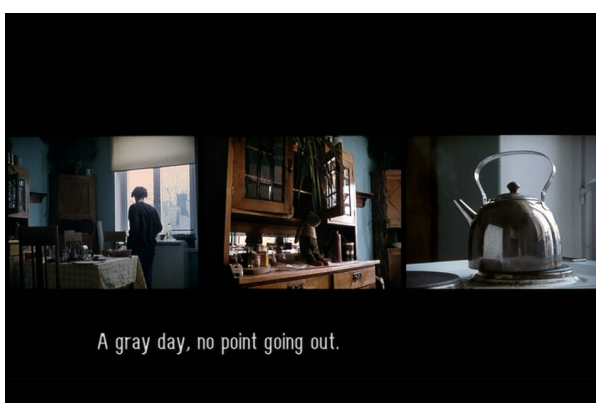
A beat later the middle screen cuts to a shot of a dresser. Sounds of the house repeat, a bird for example.



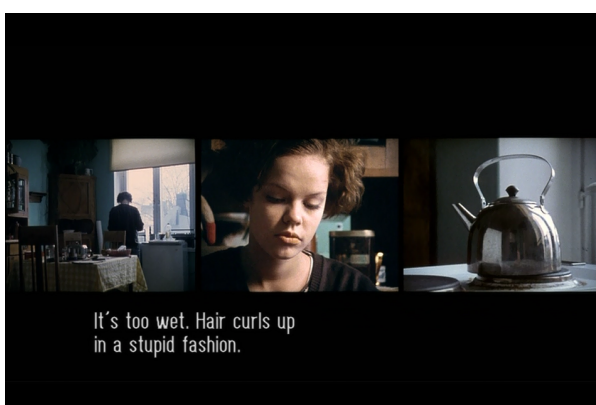
A beat later Satu's vest clad torso appears closely cropped in the left screen.



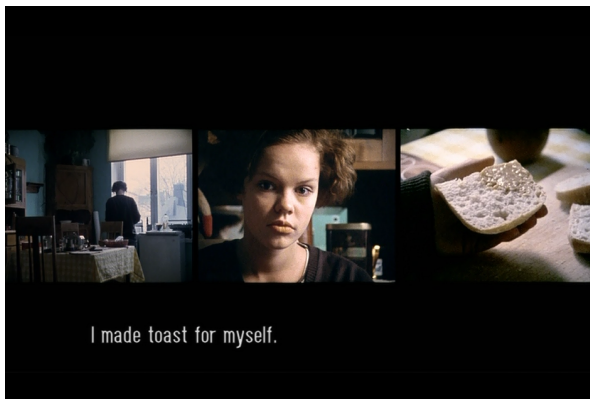
We hear a constant chirping from the bird, not seen, and the rumble of the kettle. As Satu puts on her shirt we hear the rustle under the VO.



The static shots across the three screens hold, while Satu walks towards the window.



Satu's figure doubles. She is on the left but also appears on the middle screen in close up, her face lit naturally and brightly. We can tell it is not just a reverse shot because she seems to be sitting down with the dresser behind. In the left screen we see the table where we can suppose she is sitting.



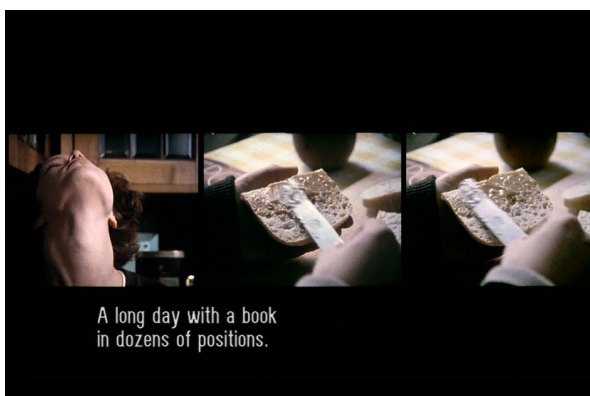
The sound of a toaster popping happens a beat before the VO declares that she made toast. The sound of plates being removed.



The close up of the bread, repeated across the middle on right, while the left still shows Satu looking out of the window.



The shot that had been in the middle a beat before reappears on the left. On the other screens a knife swoops in to butter the bread.

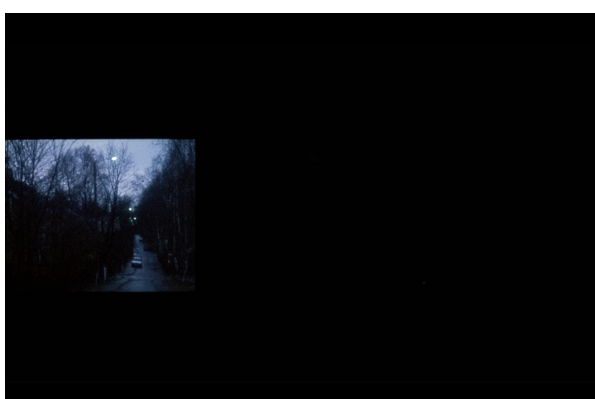


Satu looks up and leans her head right back slowly revealing the pale flesh of her neck. . We can still hear the kettle boiling.

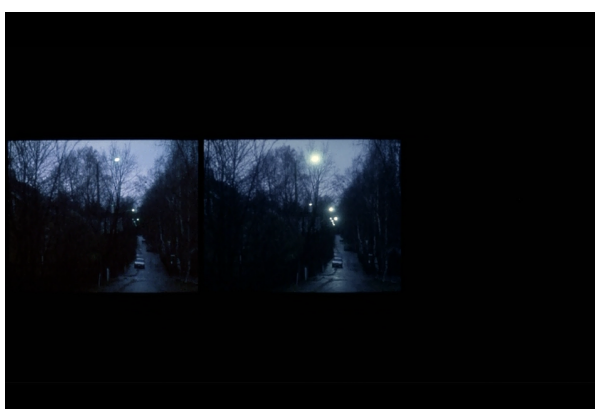


She holds this position with her neck back as if frustrated or bored.

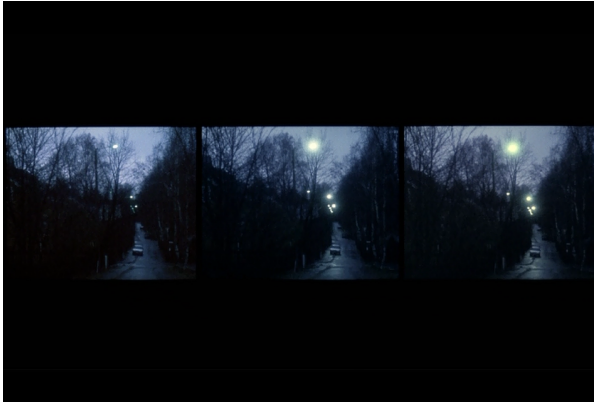
A guitar riff comes in just before the cut to black.



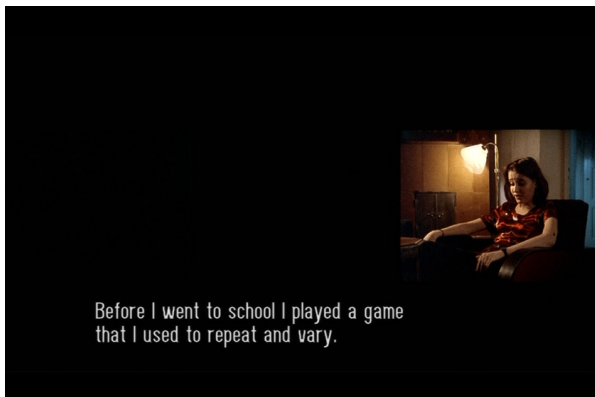
The guitar music is loud, underneath we hear the sound of the street and rain. The left screen comes up on the beat.



Followed by the middle on the beat.

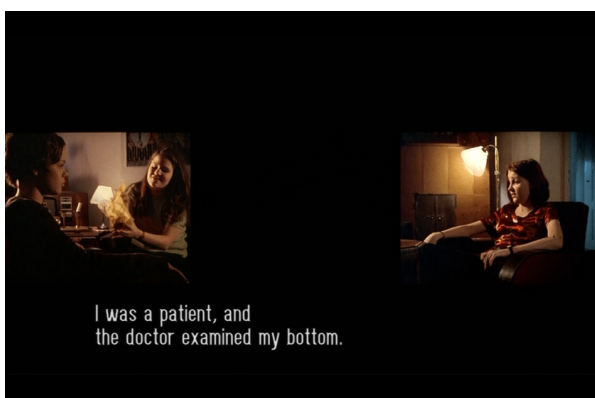
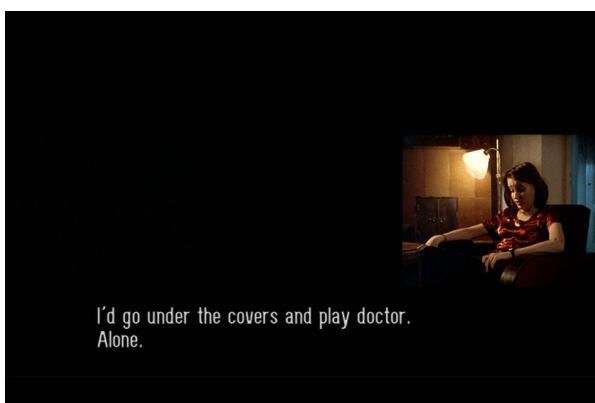


And the same shot on the right for a beat. This is the break between the second episode and the third. The shot repeats sweeping left, repeating the curve of the road.

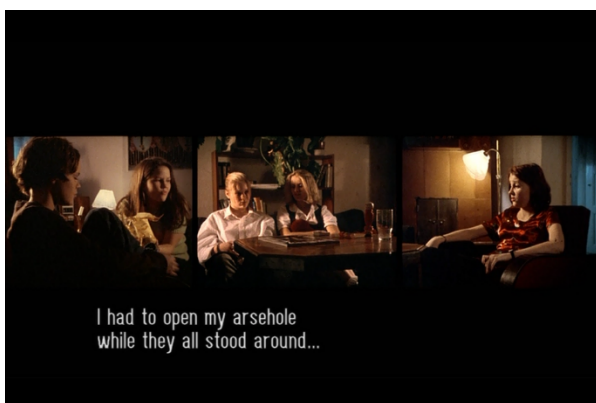


Tiina appears in an armchair, looking down at her knees somewhat uncomfortable. Lit from behind by the lamp half her face is in shadow, she is sitting deep in the armchair.

The music fades but is still present in the background under her voice.



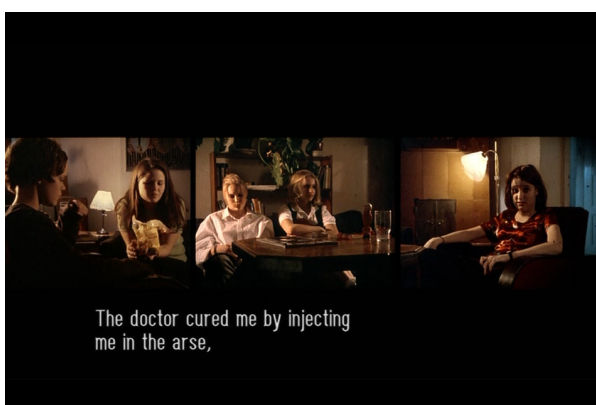
The left screen comes up with the middle in black. We see more of the domestic scene also lit by a small lamp. A girl picks up a packet of snacks from the side. The two girls on the left seem to look towards Tiina as a kind of reaction shot.



The middle screen comes up creating an extra wide format shot of the room. Tiina still is alone in the right third of the screen. The middle girls seem not to be paying attention. On the left the girls share the snacks and Satu even ties her shoe.



Tiina says these lines up to now to the other girls, with little response, although they are all sitting in a circle around a table. The music is still audible on the audio track.



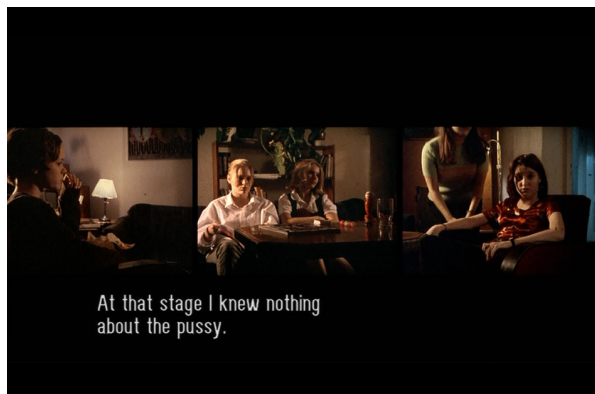
Tiina turns to address the audience. Maybe as if to get some kind of response, or as if we were one of the girls too.



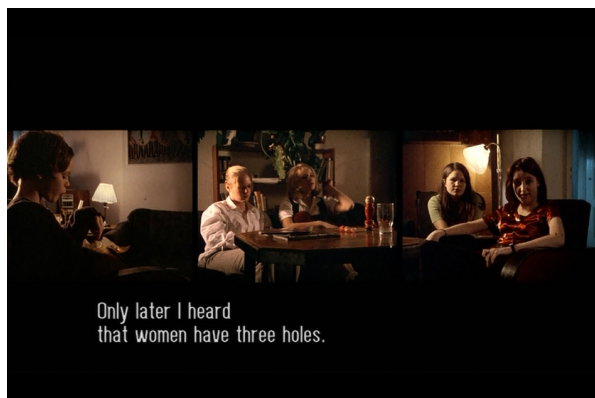
Her description of her dream is visceral, explaining how she imagined being injected into her anus. She delivers these lines in an intense but restrained manner.



A girl (Anne) from the left screen in a green jumper gets up and traverses the three screens.



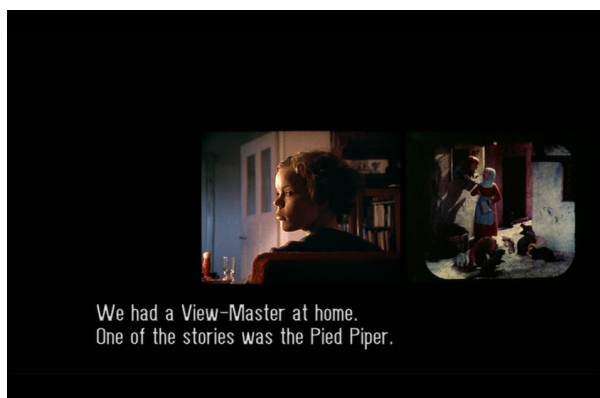
Only her torso is visible above the table and it also it disjointed as she crosses the boundaries of each screen. Tiina still looks out at the viewer.



Anne sits down to the side of Tiina, behind her chair as if interested in what she is now saying. Tiina is still intently looking out at the viewer. Elsa also looks across. Paivi pick up some cards from the table. Satu is alone on the left screen.



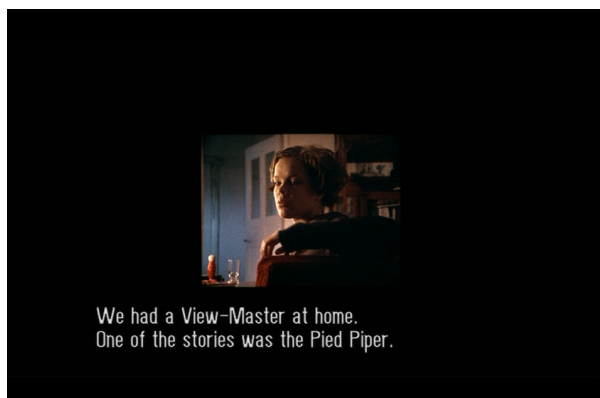
The whole point of view spins 90 degrees and across. The middle screen shows the same room but the back of Satu's head. It reflects the sense of the hole just spoken of by Tiina. We see her neck again. In front of her is an open door and we just about see some of the detritus from the table identifying the space to us. Paivi is the one speaking, currently as voice off.



Quick transition to next episode. Satu starts to turn her head around as the right screen comes up on the View Master Paivi is talking about. We see what she saw in her recollection.



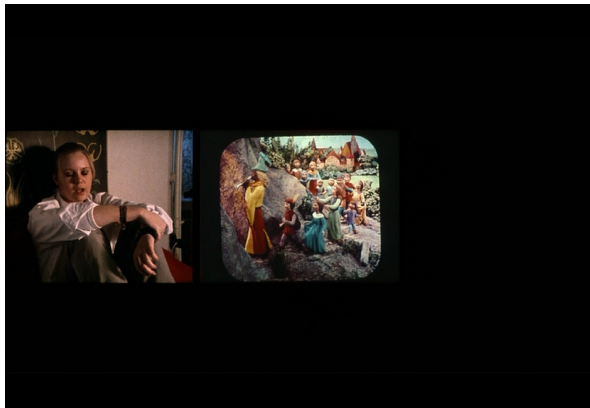
The view master image changes to a different slide. We hear the click.



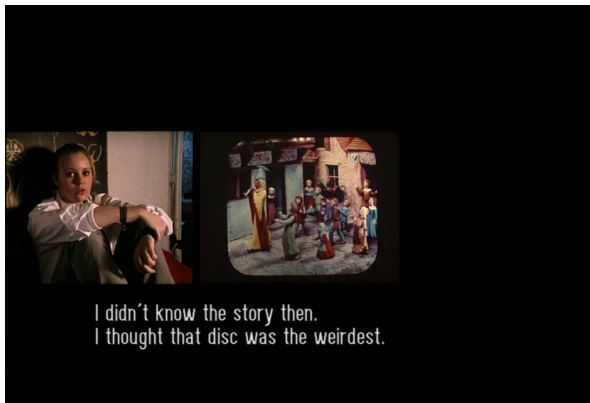
The slide on the right disappears again. As if blinking.



Satu has now turned all the way to look at Paivi. Paivi appears on the left screen looking at us straight ahead. She is in a different place it seems from the scene before, leant against a wall. We guess Paivi is looking at Satu but the positions of each shot do not line up.



The next beat Satu is replaced by the viewfinder. It is almost as if we are alone with Paivi as she speaks and we see inside her thoughts. Her memories made visible as she narrates. The mechanical action of images making meaning also visualised.



It clicks through the different scenes on the centre screen to the piper. One with the piper by the mountain (above), one with a lone figure standing by the mountainside, then this scene with the children in the town.



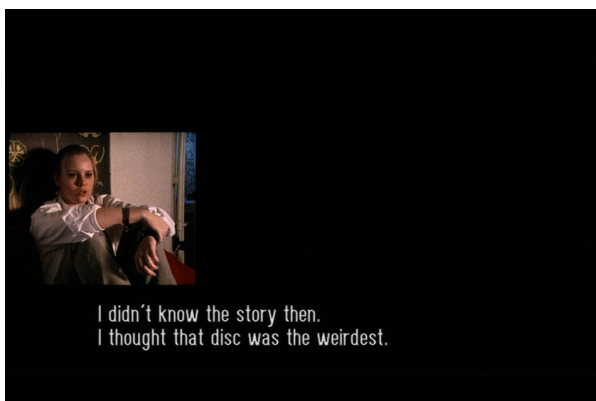
Without the click of the view master the middle screen changes back to the view of Satu who has been watching with an unsure look on her face.



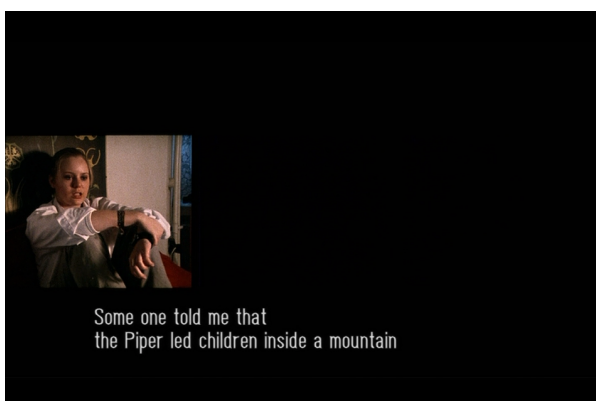
Another image from the viewfinder appears on the right screen.



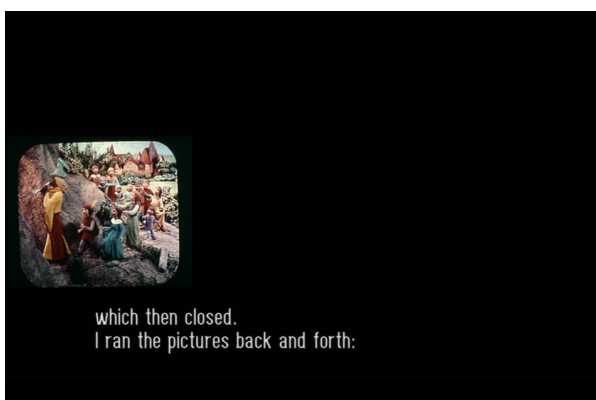
The view master image returns to show the piper leading the children into the cave in the mountain.




Satu on the middle screen goes to black and then half a beat later the right screen does the same. We are left with Paivi looking out past the viewer.



She stays still looking out (at the girls, at nothing?)




The view master slide of the piper and children appears again. This time corresponding to Paivi's voice over.




which then closed.
I ran the pictures back and forth:

The slides move between the two screens with the accompanying sound. It is as if we are Paivi watching these slides.




First there was an opening
in the side of the mountain,

The slides and screens toggle between the two shots we have seen.



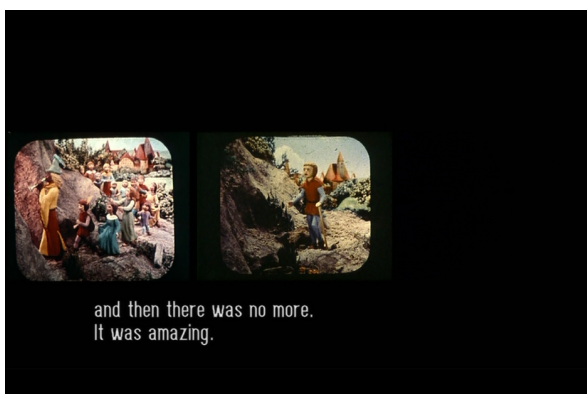
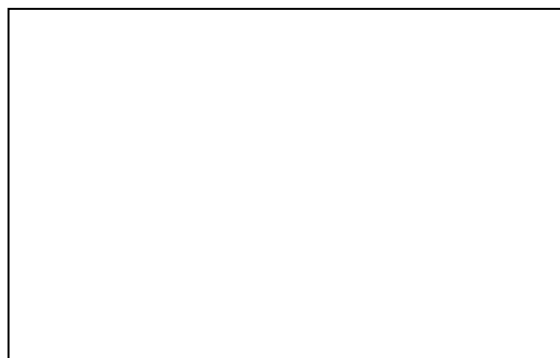
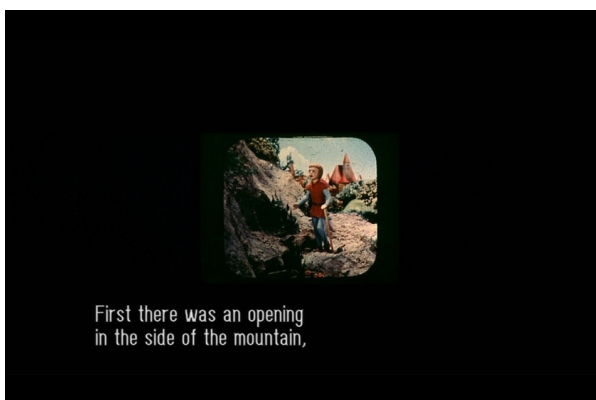
First there was an opening
in the side of the mountain,



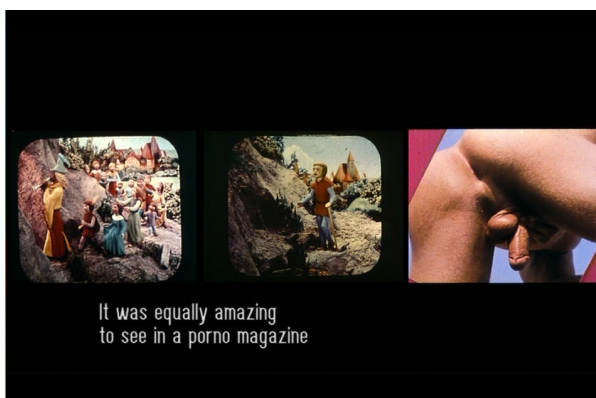


First there was an opening
in the side of the mountain,





The single screen is joined by the next in the sequence – the opening closed in the mountain –



The final still image in the sequence is the low angle pornographic shot of a man's genitals, cleanly shaven but closely cropped.



The three screens pause on these three images for several seconds (a long time in the context of this film)

I thought that
it couldn't have been like that always.

As her narration ends, the screens fall to black and piano music comes in getting louder against the black leader.



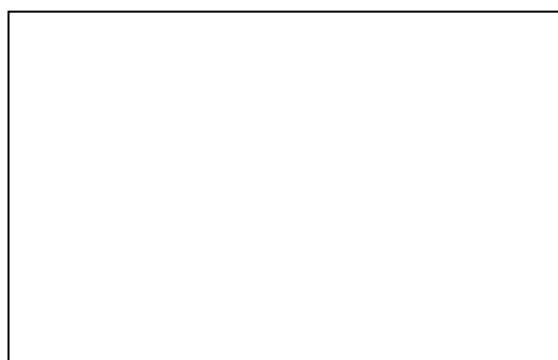
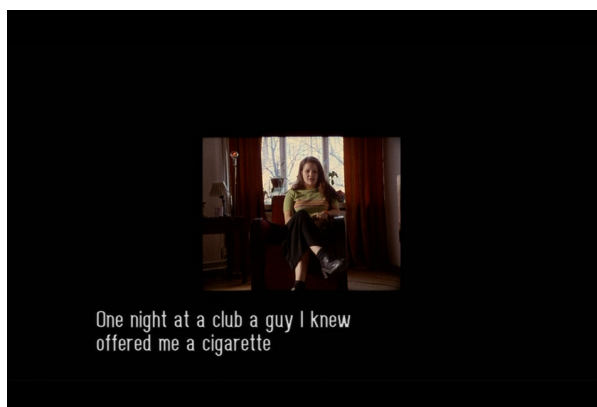
Interval between episodes. Appearing simultaneously, the shot of high angle Helsinki. We can see the sea and a patch of green of a sports pitch. The weather is grey and drizzly. The shot lasts for several seconds, with the small movements of cars and vans visible on the road.

I liked school
although it was a sick place.

No fade to black, straight cut to this arrangement. The piano music persists. A frontal, medium and squarely framed static shot.

Things started to happen so quickly.
I liked it.

As she speaks to camera the shot zooms in. She's sat in the armchair where Tiina spoke before. But now it is daytime and the light streams through the window behind her. The red curtain frames her as if she were delivering a soliloquy on stage.



She looks down the camera, confident and smiling slightly. Her legs crossed and the only movement is her mouth and the rocking of her foot on her knee.



At this point she sweeps her hair behind her ear and looks down slightly as if shy but then looks up again a moment after.



The music fades a little but ends at this point. The phrase ends, rather than being cut off.



She uncrosses her legs and changes position to the other side. Taking a breath and wetting her lips. This movement punctuates the story she is telling. We pause on the story of sex.



The zoom continues and it is now very closely cropped. We can see her face better etc.



Paivi appears on the right, in the same room. Closely framed close-up. We see her knees and her face looking quite bored, or unsure, staring out and away. It is unclear whether she is listening or not.



In the room, we see Satu, from a high angle shot eating some bright coloured food. We hear the fork clink on the plate. Tina is just out of shot to her right on the middle screen.



Tiina appears in shot from a different angle. She sits on the sofa cutting or filing her toe nails.



The right screen is very still but the middle and left screen have very small movements activating the space.





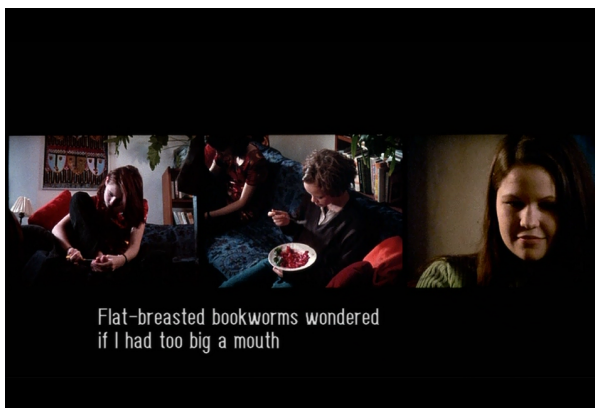
The piano music begins after a long period settled on these three shots. It almost signals to a change in episode perhaps.



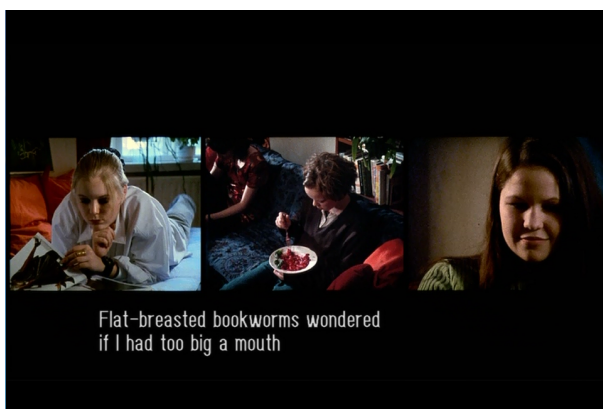
A close up of the plate of food replaces the headshot of Paivi.



The two shots of the plate are slightly out of sync.



Anne's voice over continues, but her face appears on the right. Close up and she is smiling/laughing. She looks down and rubs her nose.



Paivi appears now on the left lying on her front on a bed flicking through a magazine. We hear the pages rustle as she turns and the beating of her legs lightly on the mattress.



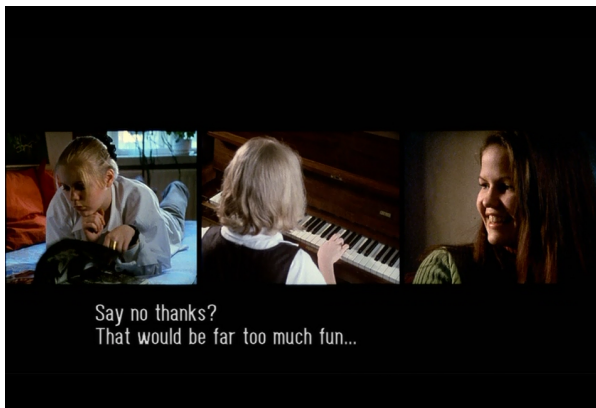
The sound of the piano has been playing (since when?) out of shot. Now the middle screen cuts to a high angle medium close up of the back of Elsa's head. She is playing the piano. Three movements activate the screen in unison. Paivi's legs, Elsa's fingers and Anne rubbing her nose. This connects the three screens and the lively piano music.



Anne's voice over continues even though she is not speaking on screen and she seems to smirk at the comments at this point.



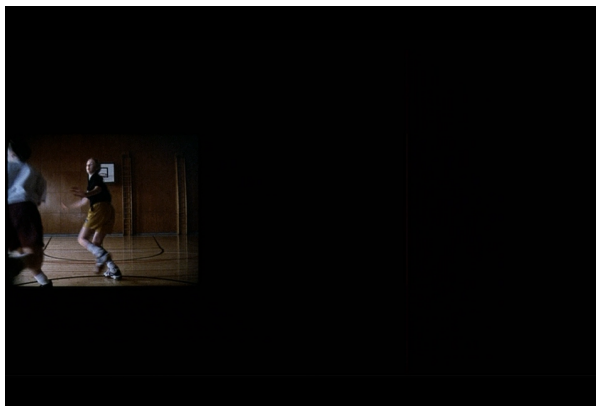
We aren't sure if Anne is smiling at what the voice over is saying or reacting to another of the girls in the room with her. She even raises her eyebrows as if flirting (following the VO) or joking with a friend.



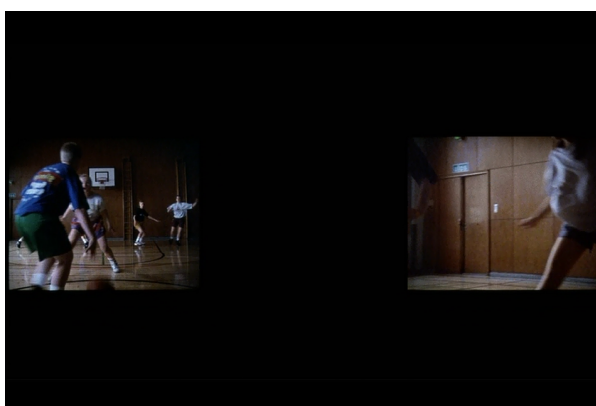
Anne laughs. The duration of the shot on her expressions now seem lengthy. We would expect a cut away to the other person but we don't get this. The other screens show the girls immersed in other activities.



A wide angle panorama of the shore at Kaivopuisto. Each shot connects but the left and right screen offer a shifted perspective making this an impossible view. We hear the rain underneath the piano which finishes its phrase. This break between episodes lasts several seconds.



The left screen comes up. Two figures run into shot – medium-long shot. We head the slam of a ball marking the new space we are in. The sound of feet and the ball pervade.



Three seconds later, with the attention on the left screen, the right screen appears with a medium shot. The bodies are closer to the camera and we often just see the limbs or torso as they run about. It seems like this shot is happening concurrently with the other, shot from a different perspective. The sound of a car bleeds into the end of the scene.



Here I sit like this with my legs apart,

The sound of the balls in the gymnasium continues behind. The middle screen appears with Elsa sitting on top of bannisters outside (we presume outside gym?) shot from a medium low angle. She is in a pink coat and what might be a uniform style dress underneath. She sits with her legs apart (as she also says) and her hair blows lightly in the wind.



like a little girl
who hasn't learned anything about sex,

Elsa looks down at the viewer.



who has no idea

She remains perfectly still balanced on the railing.



that a woman must hide
her private parts and lust.

At the end of this sentence she jumps down. As if enacting what she is saying a woman must do.



In fact I'm 38 years old,

Still with a low angle but framed on her torso, she arranged her clothing. As she stands up straight she makes the revelation. She said it in a direct manner.



I have a woman's breasts and labia that open beautifully when aroused,

In a nonchalant way she begins to do up her pink coat as she describes her own body erotically.



and a very feminine way to disguise aggression.

Still on the same static low angle shot she continues to describe herself as a woman and does up her coat.

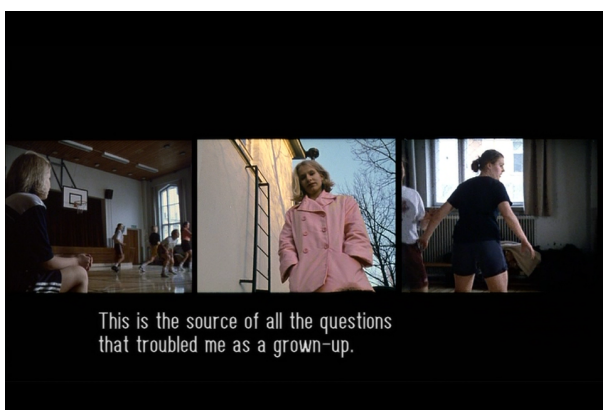


I was a pianist for many years, but then I screwed up.

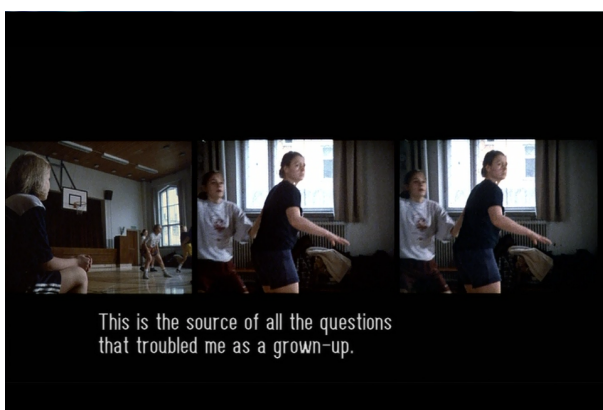
After the coat is done up she pushes her hair behind her ears.



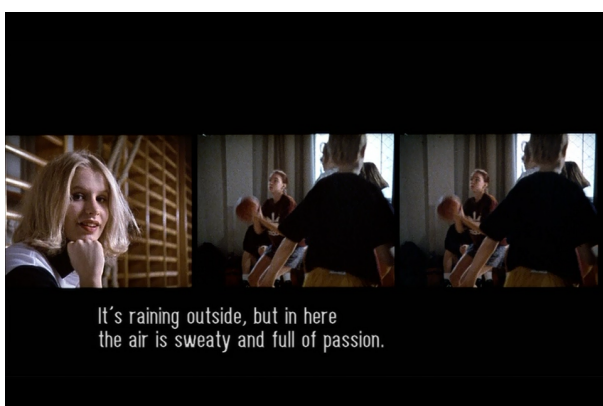
She puts her hands in her pockets and looks to the viewer again.



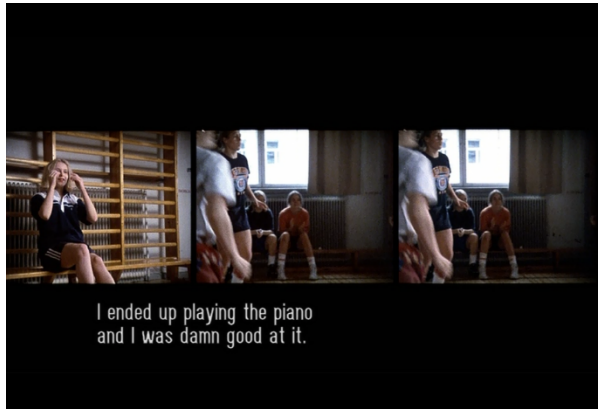
In a beat the left, almost simultaneously followed by the right screens come up. The left shows Elsa in a sports kit sat on the substitute bench on the side of a netball match. The right shows a close up of the game. She has ended up with the girls again.



The middle screen repeats the right in sync as the girls play, marking each other and throwing the ball. Elsa's voice seems to be coming from inside the gym – it has a different resonance than the scene outside – but we do not see her mouth move in this sequence.



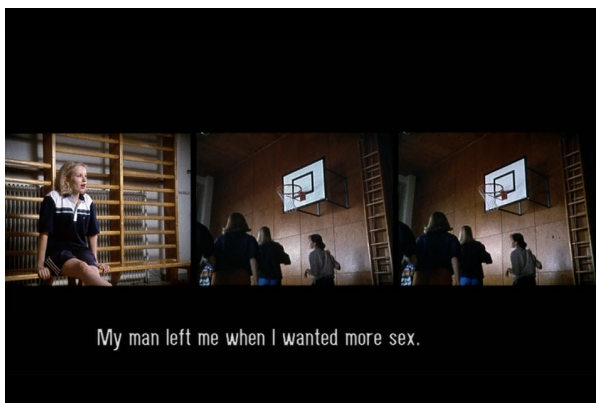
The left shot cuts to a close up, side angle shot of Elsa speaking to camera. Focus in on her face, bright and blonde, as the movement of the game continues on the right. She occasionally looks out at the game, which follows the line of the screens as they are arranged here. The camera moves with the game slightly as if we were watching, or as if it is Elsa's POV.



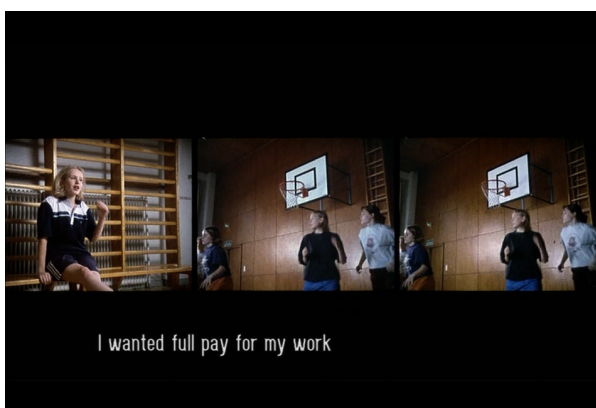
The team score and we hear applause. The left shot on Elsa cuts to a wide shot of her on the bench still. She puts her hair behind her ears, crosses her ankles and continues to narrate her story.



The left shot is static, and the right moves slightly as figures come in and out of focus at different distances. We hear the ball on the floor as the game continues. The shot cuts as a girl goes to shoot...



And the two screens cut to another angle to see the shot go in and the game continues.

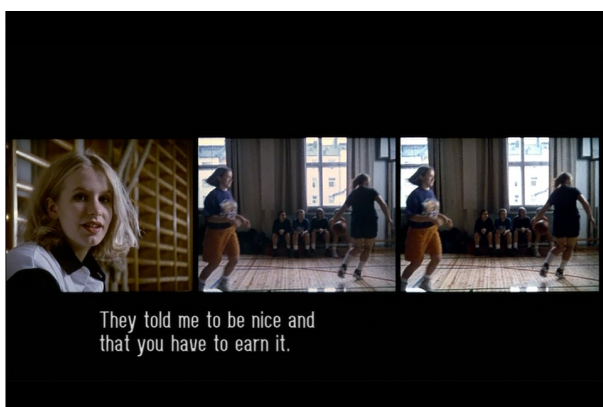




The left screen cuts back to the close up from the side. Elsa is looking ahead and not at the camera.



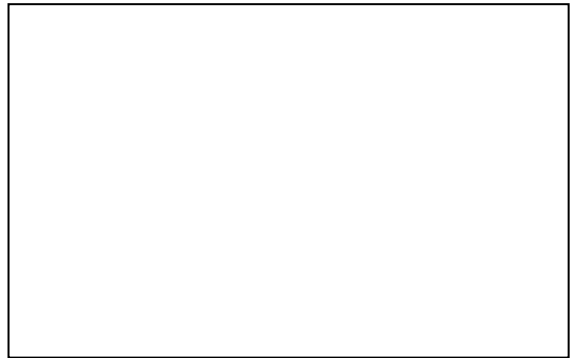
The middle and right screen cuts to a wide static shot down the middle of the gym court. The girls pass the ball then run past the camera.



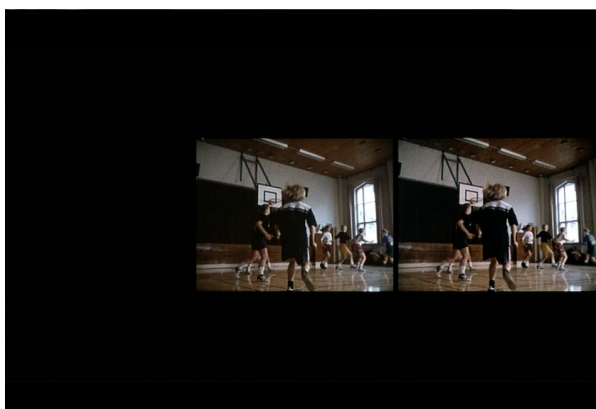
Elsa turns and address the camera again, still the same shot. The right and middle screen in sync return to the side shot of the game. We see three other girls on the far side watching too. The camera is mobile and moves slightly to follow the game but not drastically. The main focus is on this section of the court.



The girls disappear out of shot playing the game but soon come back shouting for passes and one of them takes a shot, with the camera following.



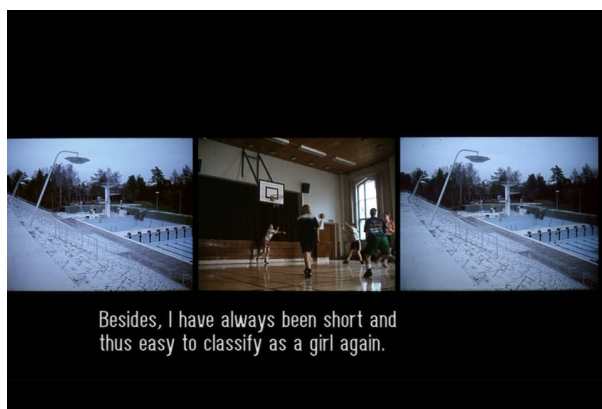
The right and middle screen cut to a low angle wide shot from the corner of the court which is the same one that this inside scene opened with – Elsa appears in shot. On the left screen we see Elsa get up, as on the middle and right she does the same. They are in sync.



We see Elsa join the game merging into the figures of girls playing netball and running around.



The piano music begins as the left screen cuts from black to a shot of an outside swimming pool in snow. It is a cool blue and white scene in contrast to the browns of the gym. We hear Elsa as VO.



The right screen cuts to the same shot of the snow.



A beat later, almost in time with blinking, the middle cuts to the static snow scene.



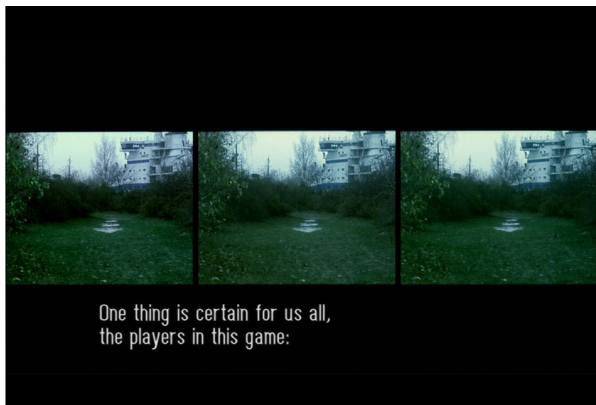
The left screen cuts to the netball game where the shot is a medium-close-up and hand held. We are on the court and in the girls' space as if we were one of them.



The middle screen cuts to a shot outside again. Each screen with a different view.



A beat later the right screen copies the middle. Paivi narrates a sentence as VO.



Then the left screen cuts to the same shot.



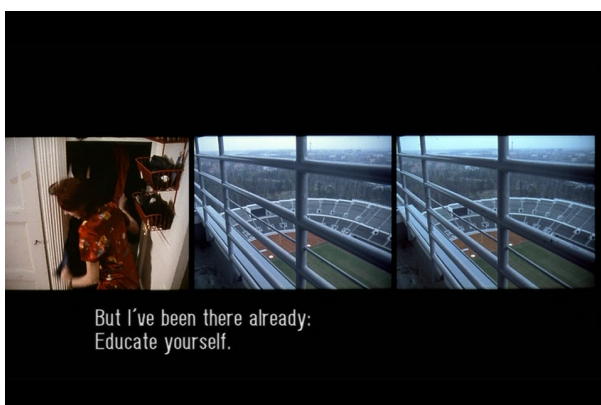
A beat later the middle returns to a medium close up of the netball match again.



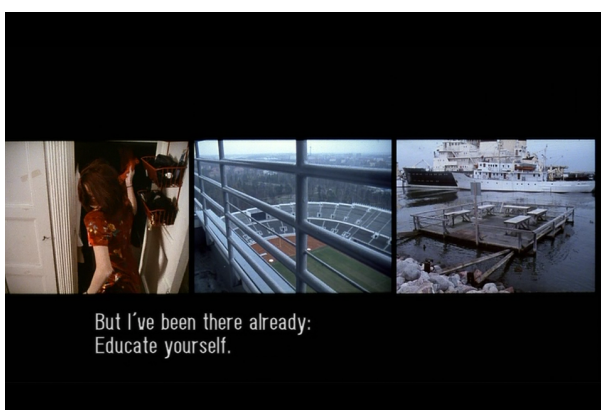
Then the right screen cuts to a shot of a high viewpoint onto an empty stadium shot through white bars. Paivi VO.



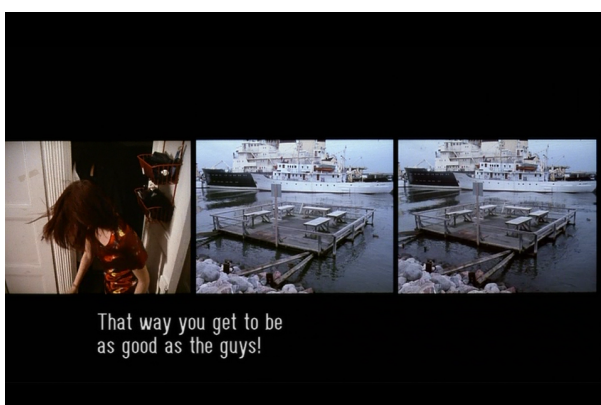
This shot appears again on the middle screen. Elsa's voice narrates as VO.



The left shot cuts to Tiina in a bedroom furiously throwing clothes out of the cupboard. Our attention is pulled to this side through the movement and her red dress. It is in slow motion.



Against this movement and activity the right screen cuts to a static shot of a marina. We can see a wooden construction, with two boats behind in the water. Snow is visible.



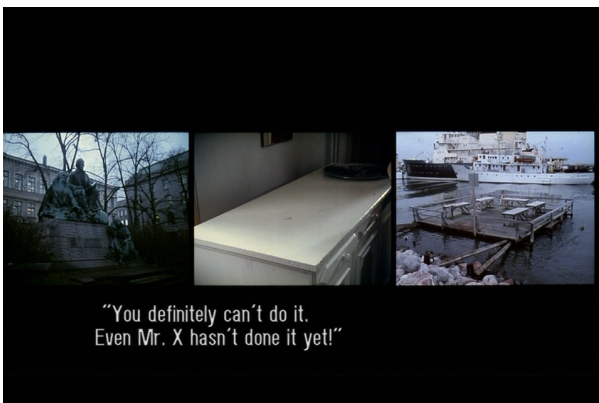
This shot repeats on the middle screen quickly.



As Tiina turns to the cupboard the screen cuts again to the harbour.



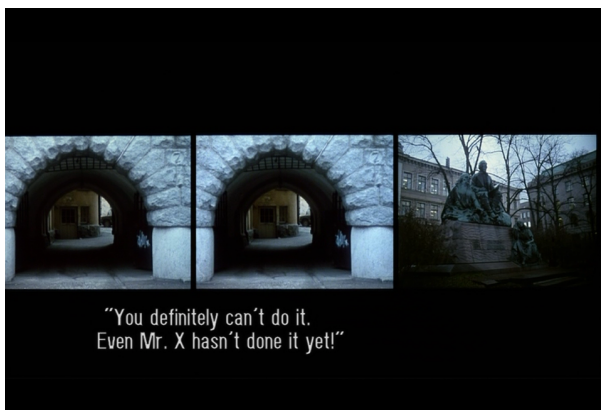
The middle screen cuts to Tiina pushing objects (metal cups etc.) off a dresser onto the floor.



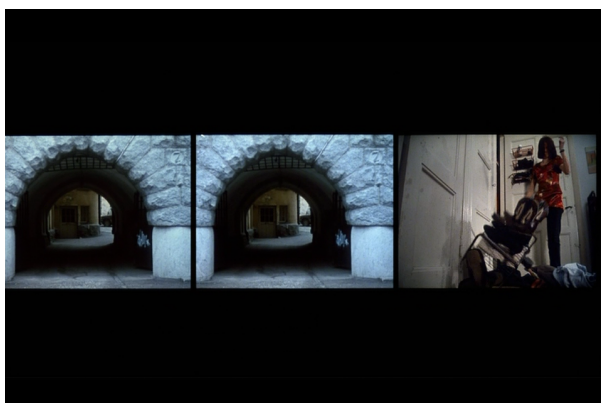
As we hear the objects hit the ground the left screen cuts to a statue in the park as dusk. Piano music and VO from Paivi.



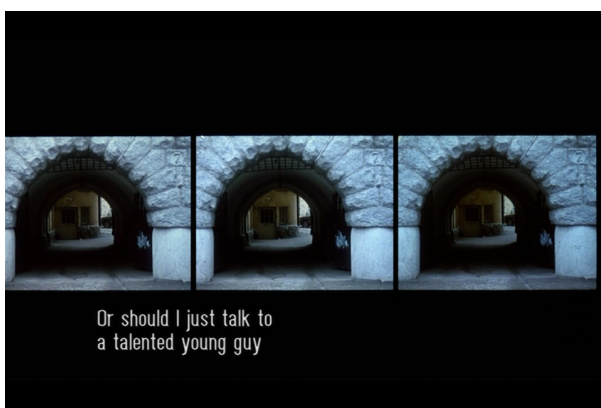
A beat later the same shot appears on the right. Static. In the middle Tiina picks up the metal tray in the far corner of the screen.



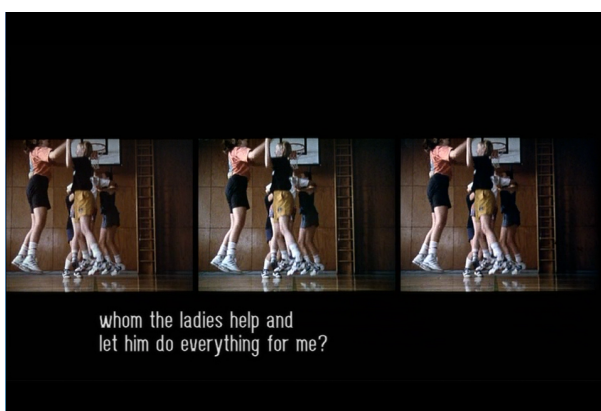
The left and middle screens cut to an archway – a hole – through which we can see a building and light the other side.



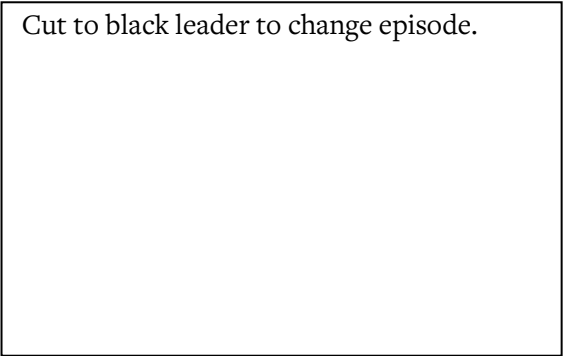
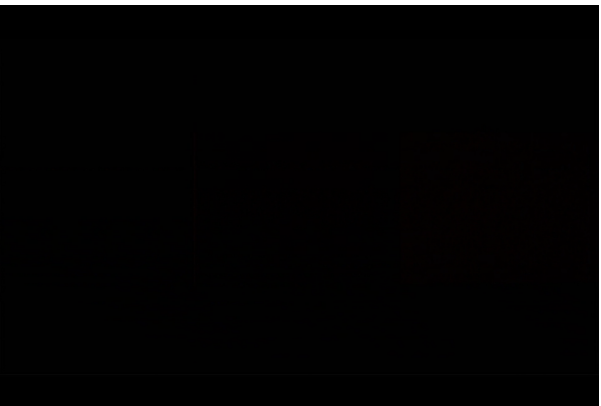
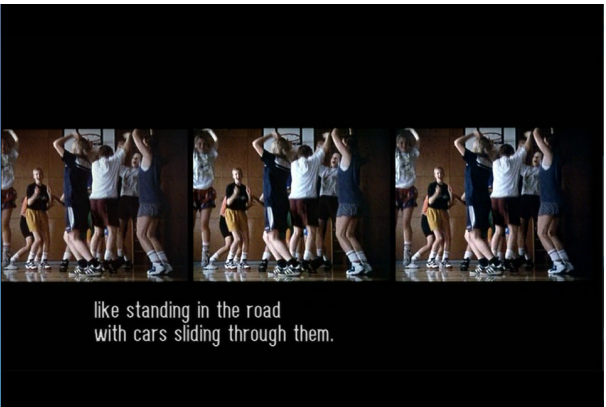
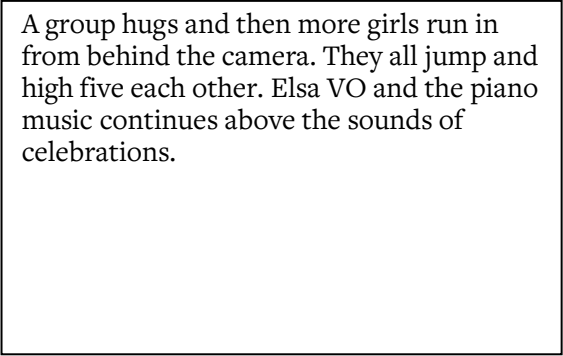
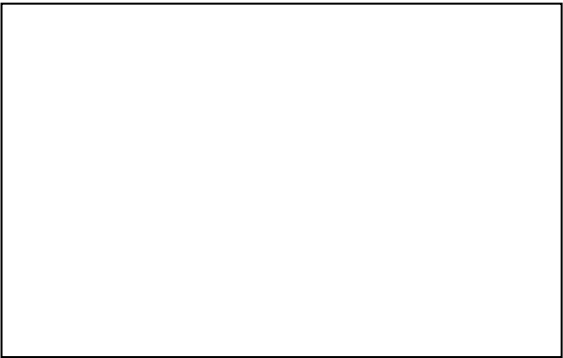
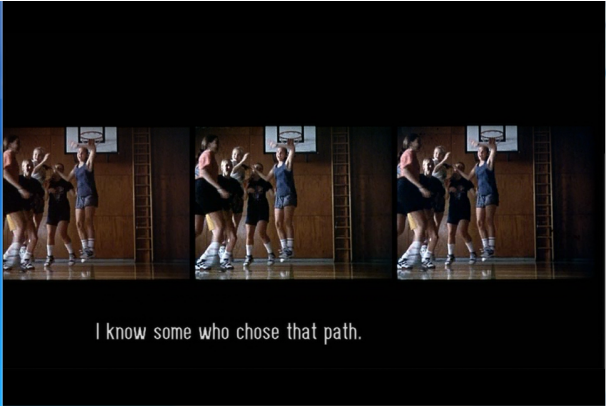
A beat later Tiina appears again inside a room. In slow motion we see her kick a shoe rack towards the camera set on the floor at a low angle.

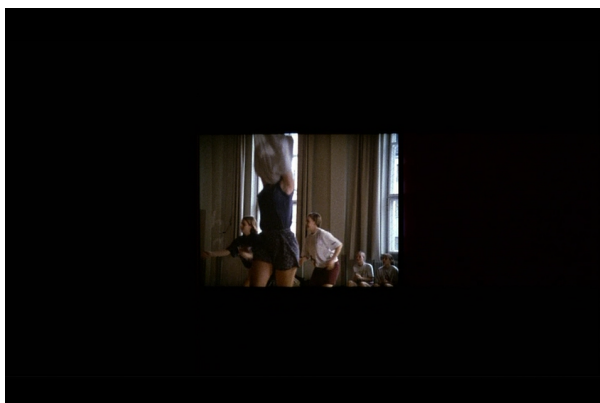


This swiftly cuts to the same static shot of the archway. Piano music and Satu's VO continues. We stay on this shot for several seconds.

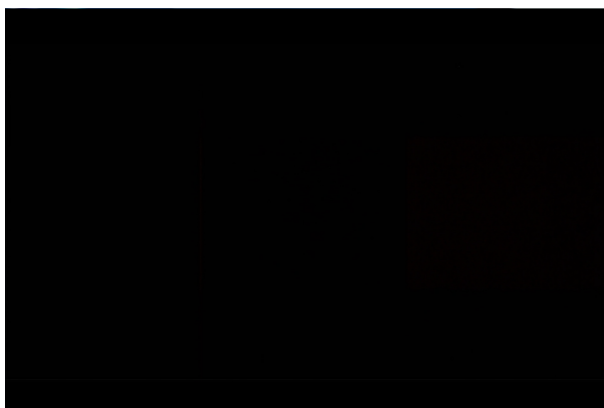


Simultaneously the screens cut to the same shot of a group of girls celebrating on the netball court.





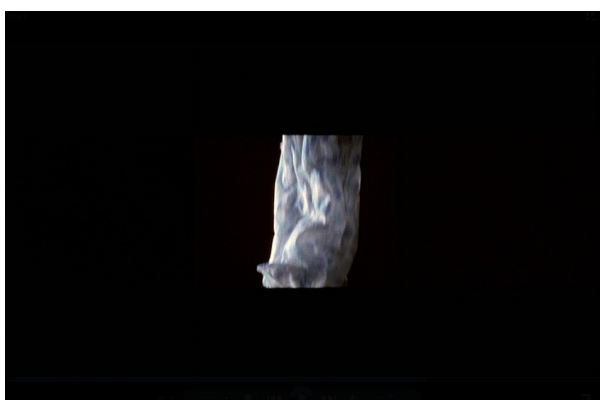
We return to the middle of the game. A girl runs to the side to remove her top and put it on the substitute bench where Elsa had sat before. The shot ends focussed on the white t-shirt.



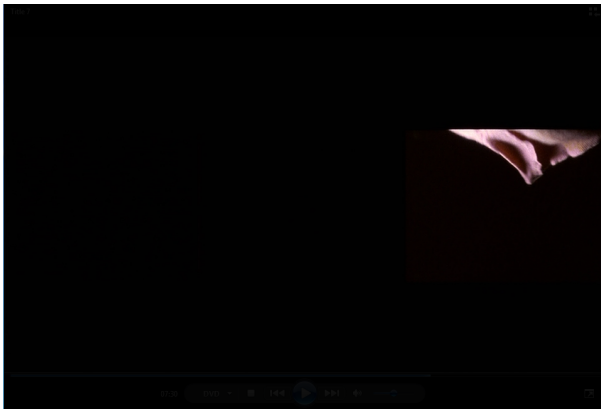
All three scenes on black. This marks the end of the episode.



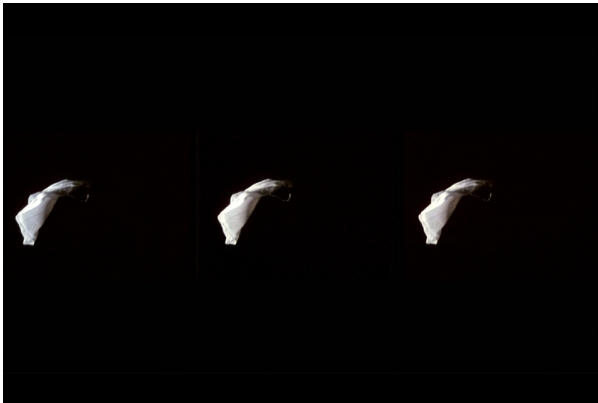
Against a black background a white shirt, brightly lit, and is thrown up into the air on the left screen.



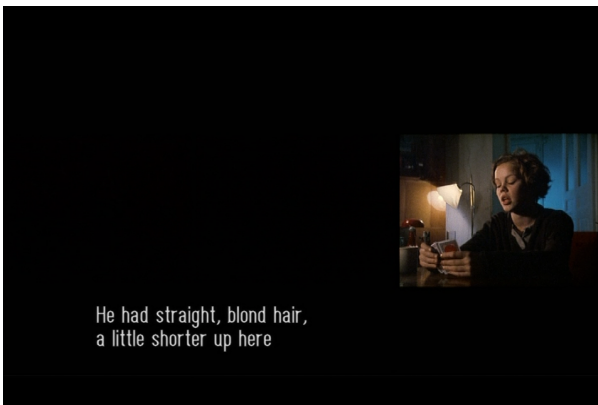
Lit in the same way, on the middle screen a white slip falls downwards.



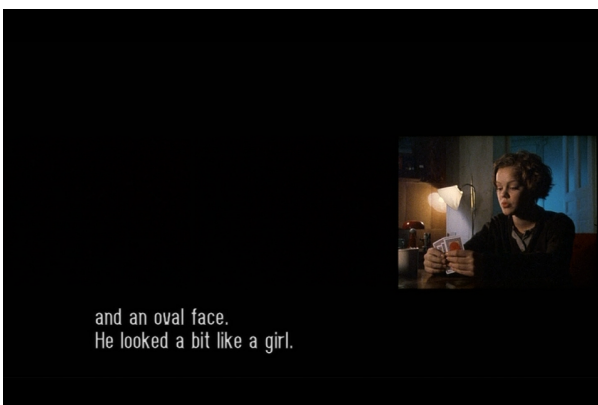
A pink garment flies upwards on the third screen. Each garment appears in turn one after another in a different direction.



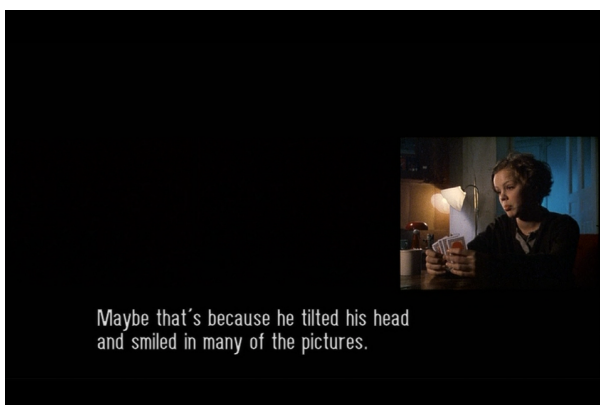
The slip appears, further away, across three screens. The slip falls out of shot onto black screens.



From the three screens on black the right screen comes up a medium shot, set inside. A lamp lights the background while Satu sits at a table. She holds cards, looking down at them as she narrates.



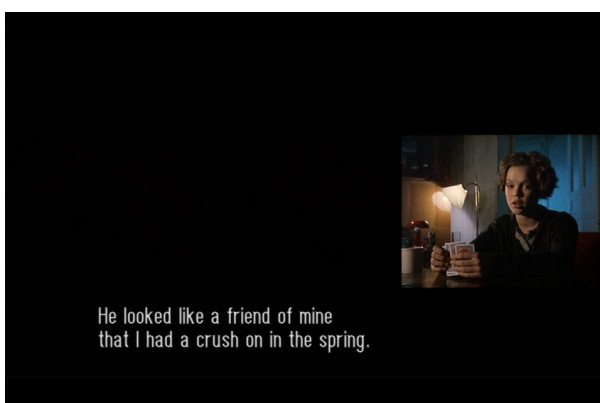
She touches her hair, looks to the right of her. She gestures to her chin as she describes a boy with an oval face – just like a girl. As she narrates she lays a card down and picks one up.



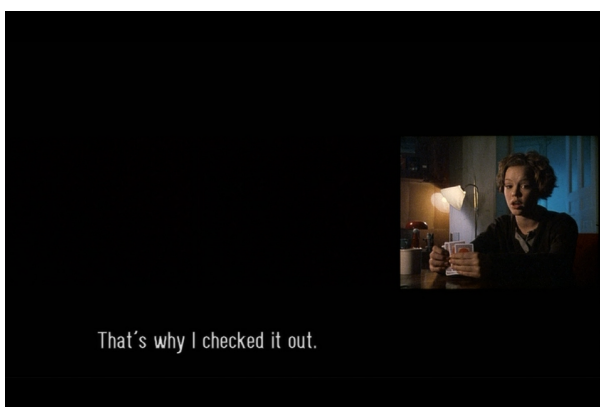
She only looks out toward a companion (and the other two screens) as she describes his tiled head before looking down at the cards again.



This sentence is said in the same nonchalant way, yet it should catch our attention. Once again the question of age is raised in relation to the girls. The boy was about a year older than Satu, she says.



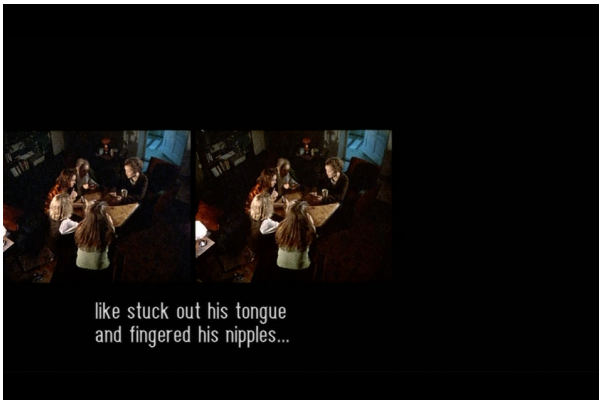
She turns her head slightly and looks to camera, still placing the cards.



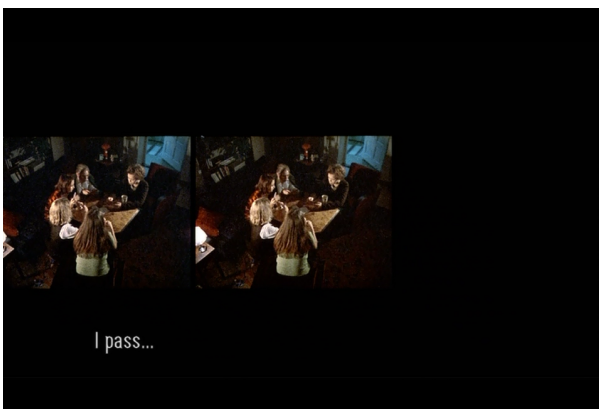
She says still looking at the camera as she speaks.



A high-angle shot on the middle and left screen of the same view. The rest of the scene is revealed to us. The five girls are sat around the table. It is intimately lit, with blue light from the window and warm light from a lamp on the left.



We see that Satu. Is speaking to the group who are all looking at their cards.



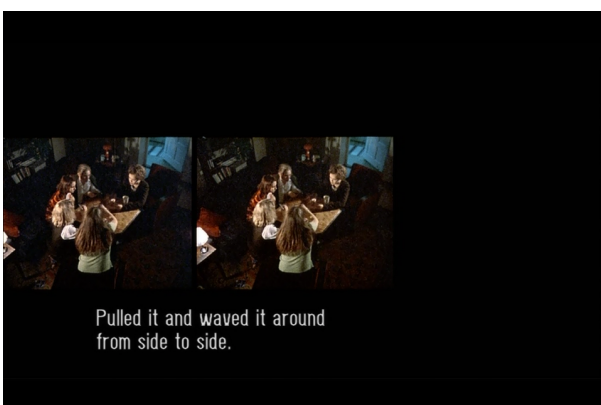
In a break in the story on of the girls says pass within the card game. It is the only time there is another voice when someone is speaking, although this does not constitute a dialogue.



Alongside Satu's voice we hear the gentle sounds of the card game. The static, high angle, wide shot almost draws attention to the closeness of the sound at this point. We hear in minute detail.



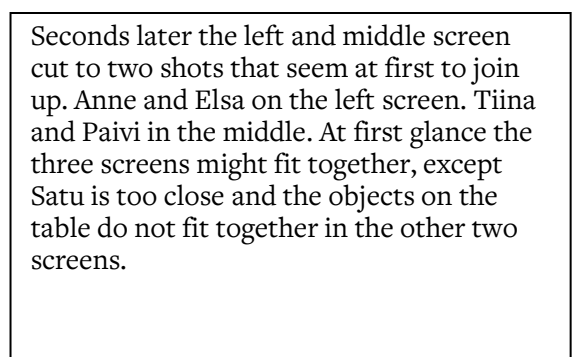
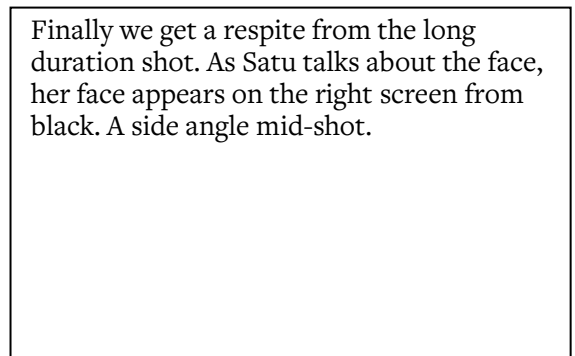
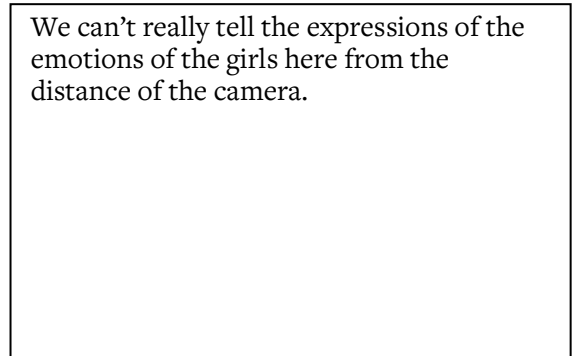
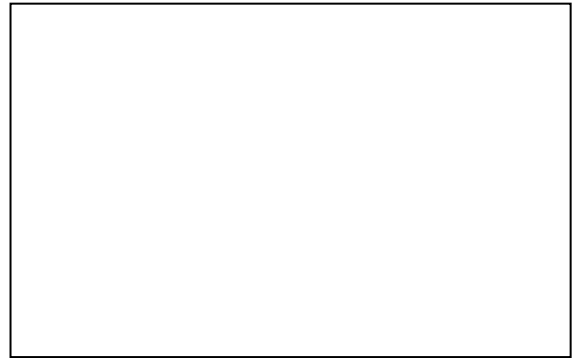
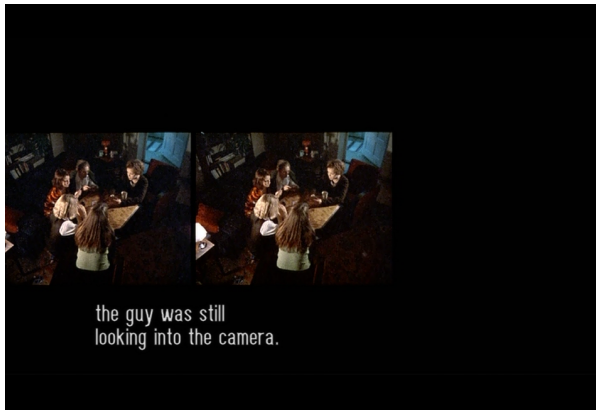
Satu continues talking to the girls.



The girls are relaxed and unfazed by her story.

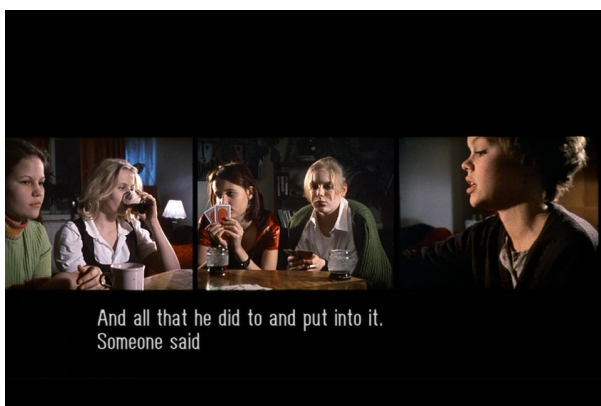


The shot continues, it is a long duration.

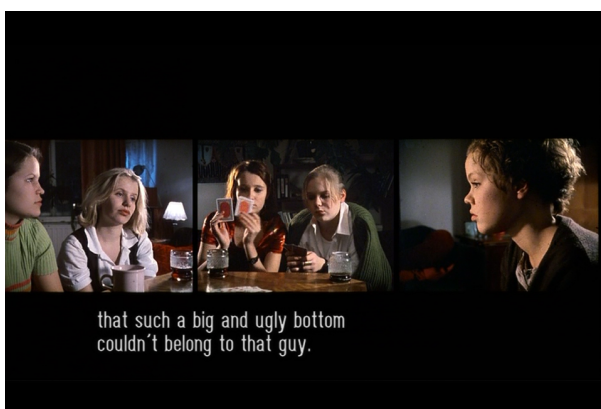




Anne and Elsa on the left seem to be looking at Satu, but not the Satu on the right screen. Their eye-line is looking somewhere else.



The girls are still playing the game, drinking a beverage etc. Satu continues her narration and even leans forward. We see her arm reach into the middle screen. Crossing the divide and showing the connection outside the film frame.



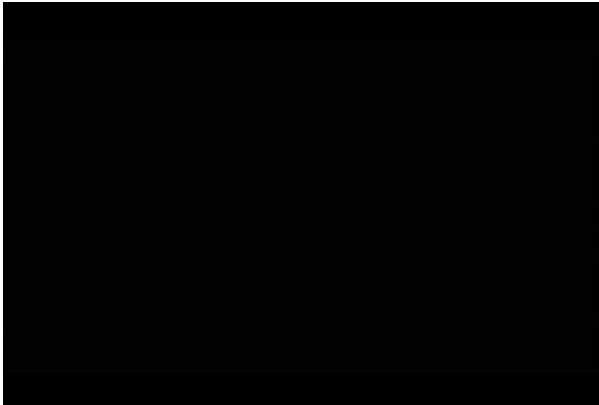
On the middle screen Tiina steals a look at Satu but mainly looks down. Paivi is covered in a blanket.



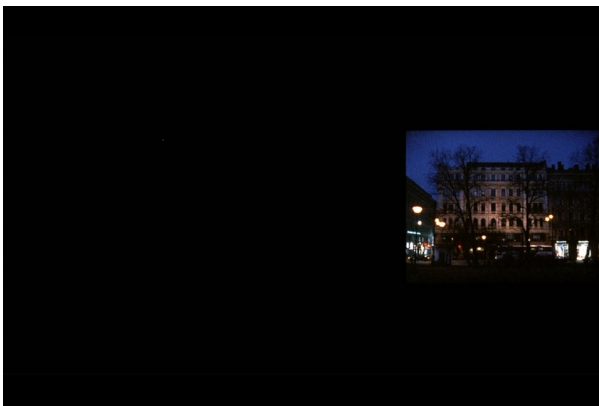
Although addressing the room, Satu mainly looks down.



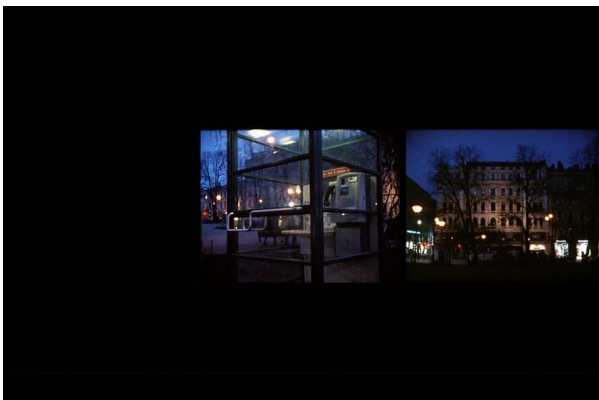
On the last sentence, she turns and addresses the camera. The other girls still either look down at the cards (middle) or 'at' Satu (left). As she finishes speaking she continues to look at the camera.



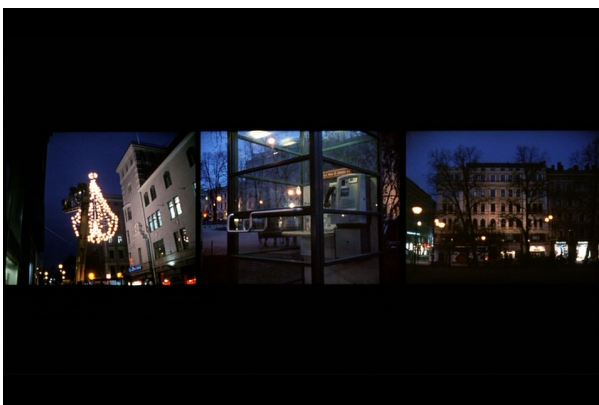
Piano music begins as the three screens cut to black.



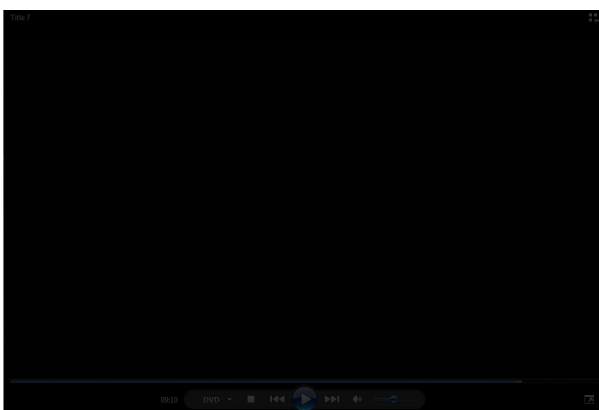
At the point of each phrase of the music another screen comes from black. This time a scene at dusk of a street with a building and trees.



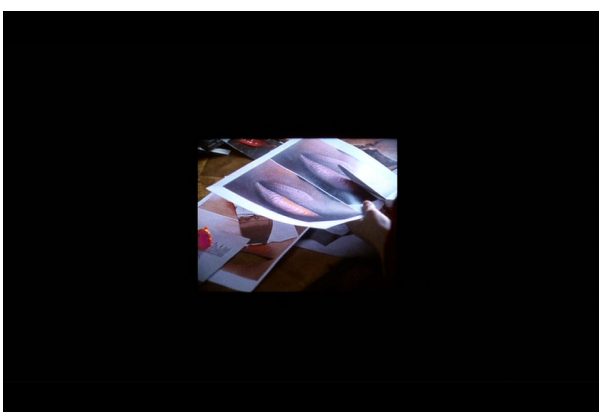
The middle screen shows a close up of a phone box by a square at dusk.



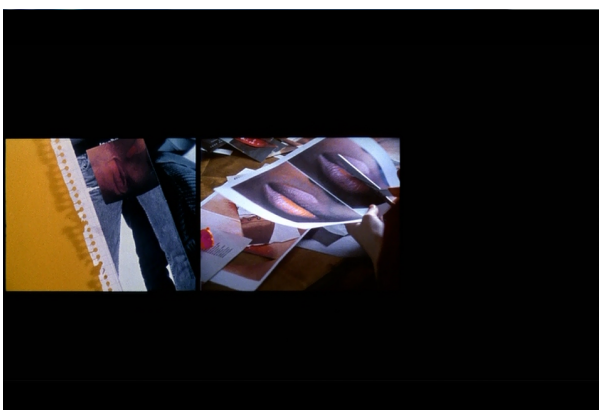
The left shot recalls the first images from the opening scene with construction machinery and the Christmas lights.



As the piano music reaches a peak the three screens go to black. On the audio track we hear another noise that we will realise later is the sound of scissors cutting paper.



The melody comes in again as the middle screen opens on a side angle medium shot of the hands of Tiina cutting out an image, doubled, of a close up photo of a black woman's lips. Tiina cuts between the two lips of the top image rather than around the edges of the photo. On the table behind are pages of magazines and other images.



In time with the music again, the left screen appears with a tracking shot up across a collage. We see a woman's hairless genitals placed over an image of jeans torn from a page. Next to this is a photo from Ahtila's 'casting' photo series of the actress playing Satu.



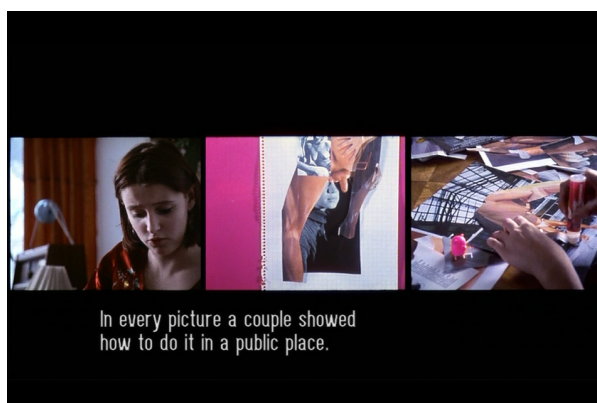
At another beat of the music the right screen comes up on another set of cut up images. On top is a middle of a white woman wearing skimpy pants. This is a static shot. The middle is static. The left still tracks across the images.



On the middle screen we see Tiina turning the photo to cut the bottom edge of the lip. The left screen cuts to a medium shot of Tiina narrating. She is looking down at her work while she explains about an article she read. The piano music continues.



The right screen cuts to another, different, shot of Tiina cutting up images (some from fashion magazines, some explicit images recalling the previous episodes). As she cuts around the lips in the middle screen, on the right screen she picks up a cut out of a naked figure bent over to paste it with glue.



The middle screen cuts and we see where the image (being pasted with glue on the right screen) has been placed. It is covering the face of Satu. The hairless testicles and penis lie near the face in the collage. In the static shot the pink paper bisects the screen. It connects to the pink lid on the right screen.



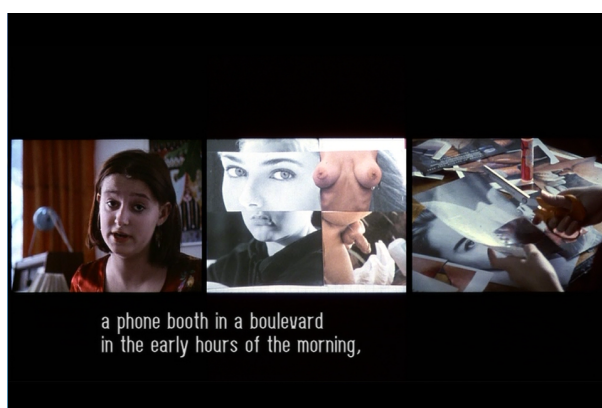
From the static shot the screens cuts to a zoom on another collage. The left side of the image is another photo from the casting series, with a woman's eyes superimposed. The right side shows large breasts and then the underside of a penis put together. On the left screen Tiina is still busy looking down at her work while narrating to camera. Piano music continues.



The right screen cuts to another cutting out scene. This time we see part of the image in the centre being cut out and assembled. We begin to recognise fragments of the images we saw before. The crotch of the naked woman on the right screen is from earlier. We also see the whole face of the model, while her eyes still look out of the centre. Tiina cuts across her forehead.



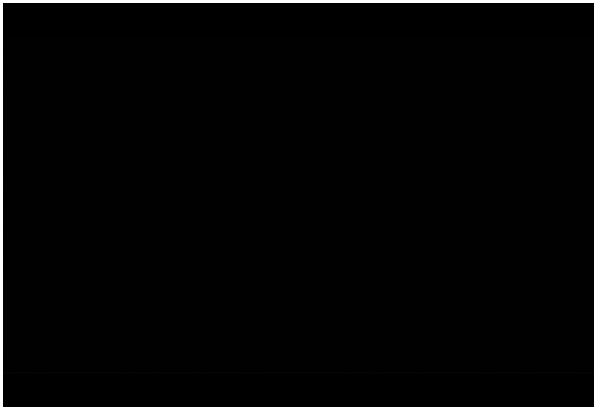
Accumulation of images. Tiina now looks out and address the camera with a meaningful stare.



On the right hand screen we see the slice of images being cut out that will come to be pasted on the middle screen across the girl's face. The middle screen is static. The piano music continues.



Tiina hold out the cut out image. On the left she looks at us. The piano phrase comes to an end.



The piano ends and all screens go to black.



In one beat all the screens come up. The left shot shows a cropped close up of Satu from the side holding a copy of Vogue it seems, we see Elsa's blond hair and then her face blurred behind. The wall is coloured pink. The middle shot shows Paivi in the middle ground Elsa gesturing in background, and Tiina in foreground darkness. They are sitting around the table as before. The right screen shows Elsa (for a third time) playing the piano music we hear still. The girls speak to each other but we do not hear their voice just the piano and see their animated conversations. This lasts for twenty seconds.



All screens cut to a panorama of a skyline of the city of Helsinki at dusk. The building and clouds are dark, but the sky is pink as the wall in the previous shots.

